

Nov 10, 1985
Mozart's "Requiem"



ABOUT THE SOLOISTS

LAURY CHRISTIE, with over 35 major opera roles to her credit is a frequent soloist with major orchestras and appears regularly in solo recitals, chamber music and oratorio concerts. She is on the faculty of the University of South Carolina. This is her first appearance in Rock Hill.

EVELYN McGARRITY is a professor of voice at the University of South Carolina. Her career has taken her to Europe for opera and throughout the United States as soloist with the Robert Shaw Chorale, as well a major orchestras. This is her first appearance with the York County Choral Society.

RICHARD ESTES is a newly appointed professor of voice at the University of North Carolina at Greensboro. He brings into that position an exciting career which has taken across the United States in opera, recital and orchestral concerts. A native of the Piedmont, we welcome him back to his home area with this first appearance with the York County Choral Society.

CARROLL COLE is heard each week as bass soloist at Covenant Presbyterian Church in Charlotte and has been a frequent soloist throughout the Carolinas, including the Charlotte Oratorio Singers and the York County Choral Society. In Rock Hill, he has been heard in Haydn's The Creation, Handel's Messiah and Albright's A Song to David.

YORK COUNTY CHORAL SOCIETY

The purpose of the YCCS is to perform choral masterpieces with the proper instrumentation. The work of the society is possible only by financial support of patrons and ticket sales. All money is used for the expense of concerts only--orchestra, soloists, printing, and postage are the largest expenses. All contributions are fully deductible.

YORK COUNTY CHORAL SOCIETY

DAVID LOWRY, CONDUCTOR
SHIRLEY FISHBURNE, ACCOMPANIST

Sunday, November 10, 1985 4:00 pm Byrnes Auditorium
Winthrop College, Rock Hill, South Carolina

Wolfgang Amadeus Mozart
1756-1791

R E Q U I E M I N D M I N O R , K. 6 2 6

LAURY CHRISTIE, soprano EVELYN McGARRITY, mezzo-soprano
RICHARD ESTES, tenor CARROLL COLE, bass-baritone

INTROIT AND KYRIE

SEQUENCE: DIES IRAE

Dies irae
Tuba mirum
Rex tremendae majestatis
Recordare, Jesu pie
Confutatis
Lacrymosa

OFFERTORY

Domine Jesu
Hostias

SANCTUS

BENEDICTUS

AGNUS DEI AND COMMUNION VERSE

Agnus Dei
Lux aeterna

GREAT SACRED CHORUSES February 9, 7 pm, Oakland Baptist Church, Rock Hill
February 16, 4 pm, First Methodist, Lancaster
MUSIC OF BRITTEN AND FAURE April 27, 4 pm, Byrnes Auditorium

REQUIEM AND KYRIE

Grant them rest eternal, Lord, and let perpetual light shine upon them. There shall be singing unto Thee in Zion, and prayer shall go up to thee in Jerusalem. O hear my prayer; unto thee shall all flesh come. Lord have mercy. Christ have mercy.

SEQUENCE - DIES IRAE

Day of anger, day of mourning, when to ashes all is burning, so spake David and the Sibyl. Oh, what heart man's bosom rendeth, when from Heaven the Judge descendeth, on whose sentence all dependeth!

TUBA MIRUM

Wondrous sound the trumpet fillgeth, through earth's sepulchres it ringeth, all before the throne it bringeth. Death with wonder is enchained, when man from the dust regained, Stands before the Judge arraigned. Now the record shall be cited, wherein all things stand indited, whence the world shall be requited, when to judgment all are bidden, nothing longer shall be hidden, not a trespass go unsmitten. What affliction mine exceeding? Who shall stand forth for me pleading, when the just man aid is needing?

REX TREMENDAE

King of might and awe, defend me! Freely thy salvation send me! Fount of mercy, save, befriend me!

RECORDARE, JESU PIE

Think, kind Jesu, my salvation, caused thy wondrous incarnation, save me, save me from damnation. Faint and weary, thou hast sought me, on the cross of suffering bought me; vainly shall such grace be brought me? Righteous judge of retribution, grant thy gift of absolution, ere that reckoning day's conclusion. Hear my weeping and my wailing, is repentance unavailing? God of mercy never-falling! Thou who Mary's sin forgavest, who to hear the thief vouchsafedst, unto me bright hope thou gavest. Worthless are my prayers and sighing, yet, good Lord, in grace complying, spare me torment, fire unyielding. With thy favored sheep, Lord, place me, nor among the goats abase me, at thy right do thou instate me.

CONFUTATIS

While the wicked are confounded, by devouring flame surrounded, call me forth to bliss unbounded. Lo, I pray, a suppliant bending, while remorse my heart is rending, heed me when my days are ending.

LACRYMOSA (Mozart and Süßmayr)

Ah, what weeping on that morrow when man's ashes form shall borrow, judgment guilty shall declare him. In thy mercy, Lord ohspare him. Gentle Jesus, gracious Lord, grant them thy eternal rest. Amen.

OFFERTORY: DOMINE JESU

Lord Jesus Christ! King of Glory! Deliver thou the souls of all the faithful dead from the punishment of hell and from the deep abyss. Deliver them from the lion's mouth, lest the jaws of the pit swallow them, to lie in utter darkness: but let Saint Michael the standard-bearer lead them into the holy light. As thou didst promise to Abraham and to his seed forever. Sacrifice and prayer unto thee, O Lord, offer we with praises. Accept these now for the souls of those for whose sake we commemorate this day. Cause them, O Lord, to pass from death unto life everlasting, which thou didst promise to Abraham and his seed forever.

SANCTUS (Süßmayr)

Holy, holy, holy, Lord God of hosts. Heaven and earth are full of thy glory, Hosanna in the highest!

BENEDICTUS (Süßmayr)

Blessed is he that comes in the name of the Lord. Hosanna in the highest!

AGNUS DEI (Süßmayr) and LUX AETERNA (Mozart)

Lamb of God who takest away the sins of the world, grant them eternal rest. Let light eternal shine upon them, O Lord, as on thy saints in eternity, for thou are gracious. Grant them rest eternal, Lord, and may perpetual light shine upon them.

WHO WROTE MOZART'S REQUIEM?

Such an academic question is not so easy to answer. Mozart had been commissioned to write a requiem (a setting of the text of the mass for the dead) by a mysterious patron. That was in August of 1791. Mozart was ill then and still had to finish two operas: La Clemenza di Tito and Die Zauberflöte. Both were accomplished and performed by September 30. In the next two months, before his death on December 5, Mozart had conceived the horrible idea that he was being poisoned slowly by the mystery person who commissioned the requiem. One of his pupils, Franz Süssmayr, was at his side during much of the time he was composing. Mozart never finished writing. For some obscure reason his widow Constanze asked Josef Eybler to finish the work, but it was soon passed to Süssmayr. Lots of things had to be done: all the orchestration was incomplete; there was no Sanctus, Benedictus or Agnus Dei; only eight bars of the Lacrymosa were done. (In more recent years a piano sketch of an Amen chorus at the end of the sequence has been discovered and finished by a modern scholar not yet published). Constanze, fearful of receiving no compensation for the commission, had Süssmayr finish the work with (presumably) his own notes for the missing sections coupled with the knowledge he had from the many hours spent with Mozart. Two private performances were held among Mozart's friends before the final score was sent to the mysterious patron, a Count Walsegg zu Stuppach who gave the first public performance under HIS name!

Despite this confusing tale, the work is certainly mostly Mozart and in this form has become the traditional way to perform it.

The wonderful stageplay and movie Amadeus should cause no alarm on the above scholarship: the play is about Antonio Salieri, not Mozart. Salieri--a broken old man whose professional life had been made entirely substandard by the genius of Mozart's compositions. If you had been in such a bitter position, would you care about telling the truth to a young priest who had never heard of your music?

YORK COUNTY CHORAL SOCIETY

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BASS. Gerald Allen, Frontis Brooks, Page Connelly, Paul Cunningham, Peter Drake, Michael Griffin, Carlton Heustess, Aaron Huffstetler, Delmar Long, Roy Magers, David Ratchford, Donald Rogers, Edwin Stultz

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Judy Ledbetter
Martha Geissler
Janine Parnell

VIOLIN II

Julie Hopwood, Principal
Janice Cimbala, Assistant
Evelyn Bialock
Phillip Kashap

VIOLA

Patricia Matson, Principal
Nancy Marsh, Assistant
Sharl Link
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